

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

January 22, 1990

William N. Veach
2238 Loch Lomond Drive
Vienna, VA 22181

Dear Mr. Veach:

I have just returned from Jamaica to find your interesting letter as to Virginia coppers. You certainly have improved the description of some of the varieties, and I think you have earned the right to do much more work on the subject.

My first fear is that you might not have seen the additional literature since my 1956 monograph, and you should become familiar with that. These principally are:

Eric P. Newman, Additions to Coinage for Colonial Virginia, American Numismatic Soc Museum Notes X, pp. 137-143 plus plates.

Thomas Hall classification (manuscript) in Eric P. Newman library.

Graham P. Dyer and Peter P. Gaspar, "A Virginia Numismatic Discovery," American Numismatic Soc Museum Notes 27, pp. 231-237, plus plates.

Colonial Newsletter: Vol. 2, No. 4, Oct. 1961, p. 37
Vol. 3, No. 2, Apr. 1962, p. 51

James Spilman of Colonial Newsletter has prepared a weight histogram.

New Netherlands 59th Sale, June 13-15, 1967, Lot 1060.

Stack's Sale, June 20, 1973, Lot 841.

Merkin Sale, Sept. 10, 1974, Lot 253.

Several people have been flirting with a new, more comprehensive publication, but want me to do most of it. There is a need for it, and there will be no problem having a revision published covering all varieties with pictures and a more detailed description of each. If any historical text should be revised and consolidated, I would do that. I want someone else to do the variety work. Is that something you want to do? I have my original pictures of all varieties with one or two lost.

I may have to steer one or two others off the subject, as I want someone to work on it promptly. Some say they want to do it, but don't do it. Are you the right person?

William N. Veach

Page 2

January 22, 1990

If after you read some of the literature you may not have already read, you can write me what you think. My telephone at home is 314/727-0850, and at the office it is 314/331-6540, if you wish to call.

I have not received many ten page letters, so I can guess your enthusiasm. You are from Virginia, and a Virginian has more pride in doing this work than others. How long have you been interested in coins? What is your profession? Have you written other things?

I look forward to hearing from you.

Sincerely,



Eric P. Newman

mb

William N. Veach
2238 Loch Lomond Drive
Vienna, Virginia 22181
Hm Ph: (703) 938-7673
29 January 1990

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY
6450 Cecil Avenue
St. Louis, MO 63105

Dear Mr. Newman:

I am honored to assist you in developing the variety sets in your updated edition on the 1773 colonial Virginia copper halfpenny.

Developing a standard definition of detail for each variety will be a pleasure to explore and a rewarding experience to finalize for numismatic posterity.

While I'm awaiting the arrival of the reading copies of the colonial newsletter "volumes" and the various auction sale "lots" you mentioned in your first letter, I've made arrangements, through Doc Doddy, to use the resources of the Smithsonian's numismatic library to attain reading copies of the other references that you listed, for my own personal analysis and future reference.

If I am to be working with any "original" letters, photo's, sketches, etc., I will be extremely careful to safeguard these materials. Fortunately, my home environment is quiet, rural, and without a lot of visitors (no small children or dogs). All materials will be quite safe.

I will want to get started as soon as possible. Hopefully, your original numbering/lettering system can be sustained without any breaches in these long established variety sets. They are the "roots" of all colonial Virginia coppers.

Sincerely,

William N. Veach
William N. Veach

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

February 6, 1990

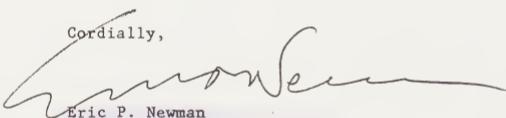
Mr. William N. Veach
2238 Loch Lomond Drive
Vienna, VA 22181

Dear Mr. Veach:

Thank you for your nice letter of January 29, 1990. I am enclosing photocopies of the two Colonial Newsletter references. They are not very clear but perhaps you can get an original to work from.

I presume you will be able to get the auction catalogues I mentioned and the other references from the Smithsonian. I look forward to your progress and will appreciate reports from time to time as things develop.

Cordially,

A handwritten signature in black ink, appearing to read "Eric P. Newman".

Eric P. Newman

EPN:bv

encs.

COLONIALS

EPENCES

blic auction
best of our
ic offering
portunities
ated in the

er - VALUE ME
IGH. Evidence of
sharply struck on a
y weak due to die
cluding ornaments,
ly rare and most

- VALUE ME
R. Fair, parts of
e hole at the rim
te the hole, it is
in most collec-
ILLUST.

EF, light reddish



253.

- 253 **Virginia.** 1773 Halfpenny, without period after GEORGII, Newman 3-E, rarity undecided. Since the publication of Eric P. Newman's monograph: *Coinage for Colonial Virginia* (A.N.S., 1956, NNM #135) and his: *Additions to Coinage for Colonial Virginia* (A.N.S. Museum Notes X, 1962), it was found, through correspondence with Mr. Newman, that some designations are still erroneous, and that others exist. This is one of the latter. Undoubtedly quite rare, and a magnificent specimen. A very strong strike, so that every tiny detail is very sharp. A lovely olive toned uncirculated coin, and a most important one for the specialist. **ILLUST.**
- 254 **1760 Voce Populi Halfpenny,** Nelson 3, the very popular VOOE POPULI variety. A very sharp strike on a somewhat porous, oversized planchet. Excellent, light brown type coin. VF.



255

- 255 **1796 Castorland, 'Half Dollar', SILVER, ORIGINAL DIES, REEDED EDGE.** Though we believe this to be an original, we hesitate to state it flatly, since there has been so much controversy about these coins. There is a rust mark in the die at the handle of the pot, but, the word 'argent' does not appear on the edge, as we find on most restrikes from the Paris Mint. But, if it is a restrike, it would have to have been made in the same year as the originals, or very shortly thereafter, since there is no hint of the die break that appears so extensively on the known restrikes from original dies, which were made about 1800 or so. This is a most extraordinary specimen, with no signs of circulation, and with full proof-like surfaces. **Unc. ILLUST.**
- 256 **Washington Pieces.** "1783". Draped bust, no button. Baker 2. EF, dark toning. Original.
- 257 — Restrike. Copper, "engrailed" edge. Proof, signs of handling.
- 258 — Double Head Cent (ND). VF-EF, light brown.
- 259 **1795. Grate Halfpenny.** Large coat buttons. Diagonally reeded edge. EF, dark brown and gray.

COLONIALS

PENCE'S

the auction
st of our
e offering
portunities
ted in the



253

- 253 **Virginia.** 1773 Halfpenny, without period after **GEORGIUS**, Newman 3-E, rarity undecided. Since the publication of Eric P. Newman's monograph: *Coinage for Colonial Virginia* (A.N.S., 1956, NNM #135) and his: *Additions to Coinage for Colonial Virginia* (A.N.S. Museum Notes X, 1962), it was found, through correspondence with Mr. Newman, that some designations are still erroneous, and that others exist. This is one of the latter. Undoubtedly quite rare, and a magnificent specimen. A very strong strike, so that every tiny detail is very sharp. A lovely olive toned uncirculated coin, and a most important one for the specialist. **ILLUST.**

- 254 **1760 Voce Populi Halfpenny.** Nelson 3, the very popular **VOOE POPULI** variety. A very sharp strike on a somewhat porous, oversized planchet. Excellent, light brown type coin. VF.



255

- 255 **1796 Castorland, 'Half Dollar', SILVER, ORIGINAL DIES, REEDED EDGE.** Though we believe this to be an original, we hesitate to state it flatly, since there has been so much controversy about these coins. There is a rust mark in the die at the handle of the pot, but, the word "urgent" does not appear on the edge, as we find on most restrikes from the Paris Mint. But, if it is a restrike, it would have to have been made in the same year as the originals, or very shortly thereafter, since there is no hint of the die break that appears so extensively on the known restrikes from original dies, which were made about 1800 or so. This is a most extraordinary specimen, with no signs of circulation, and with full proof-like surfaces. Unc. **ILLUST.**

- 256 **Washington Pieces.** "1783". Draped bust, no button. Baker 2. EF, dark toning. Original.

- 257 — Restrike. Copper. "engrailed" edge. Proof, signs of handling.

- 258 — Double Head Cent (ND). VF-EF, light brown.

- 259 **1795. Grate Halfpenny.** Large coat buttons. Diagonally reeded edge. EF, dark brown and gray.



- VALUE ME
GH. Evidence of
a weak due to die
ring ornaments,
rare and most

- VALUE ME
C. Fair, parts of
hole at the rim
the hole, it is
in most collect-
ILLUST.

EF, light reddish

COLONIALS

Ti Beach

Mark
od 11/174

CE'S

auction
of our
offering
tunities
in the



253

- 253 **Virginia.** 1773 Halfpenny, without period after **GEORGII**. Newman 3-E. rarity undecided. Since the publication of Eric P. Newman's monograph: *Coinage for Colonial Virginia* (A.N.S., 1956, NM 135) and his Additions to *Coinage for Colonial Virginia* (A.N.S. Museum Notes X, 1962), it was found, through correspondence with Mr. Newman, that some designations are still erroneous, and that others exist. This is one of the latter. Undoubtedly quite rare, and a magnificent specimen. A very strong strike, so that every tiny detail is very sharp. A lovely olive-toned uncirculated coin, and a most important one for the specialist. **ILLUST.**

- 254 **1760 Voce Populi Halfpenny.** Nelson 3. the very popular VOOE POPULLI variety. A very sharp strike on a somewhat porous, oversized planchet. Excellent, light brown type coin. VF.



255

- 255 **1796 Castorland, 'Half Dollar', SILVER, ORIGINAL DIES, REEDED EDGE.** Though we believe this to be an original, we hesitate to state it flatly, since there has been so much controversy about these coins. There is a rust mark in the die at the handle of the pot, but, the word 'argent' does not appear on the edge, as we find on most restrikes from the Paris Mint. But, if it is a restrike, it would have to have been made in the same year as the originals, or very shortly thereafter, since there is no hint of the die break that appears so extensively on the known restrikes from original dies, which were made about 1800 or so. This is a most extraordinary specimen, with no signs of circulation, and with full proof-like surfaces. Unc. **ILLUST.**

- 256 **Washington Pieces.** "1783". Draped bust, no button. Baker 2. EF, dark toning. Original

- 257 — Restrike. Copper, "engrailed" edge. Proof, signs of handling.

- 258 — Double Head Cent (ND). VF-EF, light brown

- 259 1795. Groat Halfpenny. Large coat buttons. Diagonally reeded edge. EF, dark brown and gray.

VALUE ME
idence of
ick on a
to dic
ments.
d most

VALUE ME
Fair, parts of
ole at the rim
the hole, it is
most collec-
UST.

light reddish

owers and Merena

owers and Merena



1042 1773 Virginia halfpenny. MS-63, a pleasing red and brown specimen. There is attractive mint color visible in the protected areas of both the obverse and reverse. Without Period After GEORGIVS. 110.4 grains.



1043 1773 Virginia halfpenny. MS-63, a pleasing red and brown example. With Period After GEORGIVS. There is a small toning spot in the center of the reverse shield. 123.8 grains.



1044 1773 Virginia halfpenny. MS-63, red and brown. With Period After GEORGIVS. 113.2 grains.



1045 1773 Virginia halfpenny. MS-63, a lovely red specimen, with full reverse, and 80% obverse mint red remaining. With Period After GEORGIVS. 121.9 grains.



1046 1773 Virginia halfpenny. MS-63, brown, with traces of faded mint red on both sides. With Period After GEORGIVS. 116.9 grains.



1047 1773 Virginia halfpenny. MS-60 to 63, an attractive red and brown example. With Period After GEORGIVS. There is a small rim nick above the V. 118.3 grains.

To Seachy

Uncirculated Elephant Token



1048 [1672-1684] London Elephant token. Dies 2-B. MS-63. 236.7 grains, thick flan. Struck slightly off center on the reverse, towards the base of the die, and affecting only the denticles there. Otherwise, a pleasing and slightly glossy example of this popular Elephant token variety. Struck on a thick flan.



1049 [1672-1684] London Elephant token. Dies 2-B. EF-45. 214.4 grains, thick flan. Pale olive in color. Small edge dent at 9:00 on the obverse. Struck on a cast flan.

The die rust visible on the obverse behind the elephant's ear is commonly found on the London tokens. It appears, for example, on the piece in the preceding lot. Similarly, many of these were struck on cast flans (as was the preceding piece); this can be seen most clearly on the edge, where the original casting mold surface texture can be made out.



1050 Apparent struck copy of a London Elephant token, 198.1 grains. EF-40, with a granular appearance. Believed to be a struck copy from dies mimicking those of 2-B. Pale golden brown center, darker brown reverse periphery. Not one of the commonly encountered struck copies (listed by Kenney). An interesting example.

This is a copy of the dies used to strike this piece and those appearing on the pieces in the preceding lot; it is subtle and requires close inspection. The most obvious differences can be seen in the treatment of the elephant's ear or hide above the ear, in the way the toes on the left rear leg have been drawn, and the shapes of the two upper curlicues on the reverse shield. These differences cannot be explained as resulting from differences in striking and consequent metal flow; rather, they are ones of design, portraying these dies as copy ones.

ENTHUSIASM

At Auctions by Bowers and Merena, Inc. our entire staff is enthusiastic about what we do, and we'll do our best—through the pages of this catalogue—to share our enthusiasm with you. If you are a serious numismatist, we invite you to use our sales as an ideal way to build a meaningful collection over a period of time.

*Bowers
Mar 1990*

Colonial Newsletter
Vol. No. 4 Oct 1981 p. 37

"The very sudden death, in May (1909) last at his summer home in Chelmsford, Mass., of Dr. Thomas Hall, for many years a member of the Boston Numismatic Society, leaves a vacancy in the ranks of prominent collectors of Americana. Dr. Hall's cabinet was remarkable in many ways; . . . , and especially the Connecticut Cents, was remarkable for its completeness; he had in preparation a monograph of some of these, and a portion of it he had privately printed; but we fear that physical infirmity prevented him from bringing it to a conclusion. . . . The disposition of his cabinet has not as yet been discussed by his family, but it is known that Dr. Hall hoped that some at least of its very complete groups might be kept together, and never dispersed."

Edward R. Barnsley

NEW VIRGINIA VARIETY

At the recent ANA convention I discovered a new Virginia halfpenny variety. Of importance is the fact that both dies are new.

Eric Newman's description of the piece follows:

OBVERSE 13

Middle I of III slightly nearer I on left than I on right.
Period slightly nearer I than R. All letters widely spaced.
Continuation of upright of R of REX would fall entirely on
the front of the nose adjacent to the tip. Diameter through
point of left leaf of three top leaves would almost touch
right side of S. $30\frac{1}{2}/64$ ths of an inch between centers
of periods.

REVERSE T

Leaf ends opposite center and right side of upright of I.
R should tilt farther to right. Leaf ends close to and
opposite right end of left base of A. Third I parallel to
horizontal divider.

Paul Weinstein



VIRGINIA (13-1)



FUGIO (12)-KK

Colonial Newsletter Aug 1962
Vol 3 No 2 p 51

How many genuine buntiniers and buzzards do you have in your box of mutilated Colonials? Don't discard these pieces with which so much past romance is connected.

Edward R. Burnsley

NEW VIRGINIA REVERSE

I have recently discovered a new reverse die, Reverse #5, which is combined with the newly discovered obverse #3 described in an earlier Colonial Newsletter. The coin is uniface and shows no evidence of circulation. Its excellent state of preservation strongly associates it with the Cohen Hoard.

Eric P. Newman describes Bergmann's find as follows: "This will appear in his forthcoming supplement to *Colonial Tokens*".

o Sizing 0.900

V is low and tilted round, outer ends opposite left end at base of first C. Second V tapers to horizontal division. Wings from a central line, tapers from top down, and ends in three small loops which successively broaden the wings. Leaf close to and ends under the central wings of A. Periods, barely broader than central dashes.

o Sizing 0.900



13-V

4

13

MORE COMMENTS ON THE FIGIO CENTS OF 1787

The Z Reverse

Few of the reverse dies on the Figio Cents of 1787 show any special features other than the positions of the letters in the motto WE ARE ONE. The one outstanding exception to this statement is the Z reverse (as designated by Newman).

The Z reverse, so far as I have been able to determine, has been only partially described in the literature. The Guide Book describes it as "Label with concentric circles (simply two concentric circles), Large letters in WE ARE ONE". In his Varieties of the Figio Cent, Newman states "Inside and outside edges of hand are raised. Lettering of WE ARE ONE larger and thicker". S.S.Croslin in his *Early Coins of America* does not even mention this variety and apparently did not know of its existence. This is strange in light of the fact that it is not an exceptionally rare die.

The accompanying photographs, an enlargement of the Z reverse, compare that die to standard dies so that the differences will be distinct.

Precious descriptions only partially touch on the interesting aspects of the Z reverse. The first point of interest is that not only are the regular outer outline edges of the hand "raised", but the edges of the letters in STATES UNITED are also "raised". On close examination it is found that neither edges or rims are in fact raised but only appear so such because of the effective removal of material between the edges of the letters and the rims. The letter edges are not as prominent as the edges of the hand because they are only approximately one half the width and one-half the height (measured in their respective widths).

The next point concerns the cinquefoils which do not have raised edges but do have additional ornamentation at each side which does not appear on any other variety. This consists of four dashes in a diamond or cross-like configuration at each side of each cinquefoil, for a total of sixteen dashes. I have not definitely decided whether these were done with a single tool or with a punch having the four dash pattern, but suspect that a single tool was used. On some Z reverses I have been unable to find any trace of some of these marks. I will mention the possible significance of this later.

The letters WE ARE ONE are hand cut and are exceptionally large in comparison with the punched letters on the other reverses. Several minor cutting errors can be seen about the W, A, and O on very fine specimens. In addition, the upper face of each letter indicate an early attempt to execute a style similar to that of the hand cut lettering of the motto MIND YOUR BUSINESS as it appears on the #1 reverse. A similar style also appears on the face of the letters of WE ARE ONE on the CC pattern reverse. This style apparently proved too difficult and the letters were recut to flatten the faces.

I mentioned in my earlier comments (July 1961 issue of *The Colonial Newsletter*) that all the reverse dies with the exception of the Z die originated with a common hub. I have now concluded that the Z reverse represents a die which also had its origin in the master hub used for all the other regular reverse dies, but which went through several

William N. Veach
2238 Loch Lomond Drive
Vienna, Virginia 22181
Hm Ph: (703) 938-7673
14 March 1990

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY
6450 Cecil Avenue
St. Louis, MO 63105

Dear Mr. Newman:

Enclosed you will find the following:

1. Chapter on "Classification of Die Varieties", 17 pages.

2. Analysis of variety set 14-"E", New Netherlands sale,
apparently * counterfeit, 3 pages.

* Of course, you will be the final judge of this. If
you decide that this 14-"E" (New Netherlands) is to
be included in the Newman Index, I will do so.

3. Analysis of 14-"U": apparently a clever* counterfeit, 1 page.

* There was much less defective detail to point to on this
one, but I personally feel just as strongly that this 14-"U"
(Stack's) is not a product of the London Tower Mint. Again
the final judgement will be yours.

4. A "FOREWARD" - - - for this 1990 Update, to recognize and to
celebrate your decades of achievement in establishing this colonial
Virginia copper as a historic and very collectable variety-oriented
coin. Its brightest moments are ahead of it. Unlike in the past,
it is now sought in even the lowest grades, by variety, to be
protected, preserved, even held and never to be traded or sold, at
any price. Its value seems to be on the rise, especially recently.
It would seem that this volume would rate a "Foreward".

Yes, normally a "Foreward" for your book should be written by
one of your peers. Doubting if you really have any in this field,
perhaps an offering by a disciple will suffice.

5. New Newman variety set: 28-L3 (My recent acquisition: Mar-1990.)
6. New Newman variety set: 3-L1 (Merkin # 253) definition.
7. New Newman variety set: 4-L2 (Bowers/Merena # 1042: Mar-1990.)

Please examine everything very carefully. Delete whatever you wish.
Just let me know whatever you decide, so that I may revise my copy.

Sincerely,

William N. Veach
William N. Veach

William N. Veach
2238 Loch Lomond Drive
Vienna, Virginia 22181
Hm Ph: (703) 938-7673
28 May 1990

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY
6450 Cecil Avenue
St. Louis, MO 63105

Dear Mr. Newman:

In the past, you have always had something very thoughtful and considerate to say. This time, not a word. Just a copy of a letter to someone else.

Ever since I first read your letter (to Spilman), I've been trying to both justify your puzzling turnabout in objectives for publishing an updated edition of your 1956 landmark achievement and secondly to reconcile my own shock and disappointment. I've read this letter over and over.

How could you possibly abandon your commitment to the "general public" at large, to merely cater to the smaller, selfserving coin entrepreneurs of the likes of James Spilman and his CNL?

I regarded you as a man of higher ideals. Someone who was above this "easy way out" of an obligation to finish your otherwise incomplete work on this major and extremely important monograph on the rare colonial Virginia halfpence.

Pardon me if my disappointment sounds like criticism, but I've worked very hard to do your subject justice. I resent the slightest suggestion that anyone like James Spilman would have this intricately detailed Variety Set Index solely at his disposal to offer for sale, and hence ultimately to bury in oblivion from the real and deserving general public.

How could you find the time to discuss with Spilman, the work I've done for you, when you haven't even taken one minute to discuss any of it with me!

It was not just supposed to be your original "thought" but your original "intention", to publish an update through the ANS ("be no problem," you said) for everyone to use as a future reference and completed work on the subject.

Yes, my part of my work "for you" is finished now, but you do not have the latest revisions or photos of the new variety sets that I've acquired over the last 4 months.

To merely publish the die variety descriptions, with photos, in some small backwoods coin newsletter, is to abandon the rigid integrity of the unbiased ANS which has enabled the general public to accept and regard your work (in the past) with respect and admiration.

Most importantly, when you mentioned (in this letter to Spilman) not publishing "some" of the original 1956 work, it brought to mind that I too had mentioned the same thing to you, earlier - - - but in a totally different vein. Afterall, consider what you said when you recommended: "just refer to it". How can you "refer" to something that is (for all intents and purposes) dead to the general public. It is "out of publication," unavailable to and unattainable by the general public. To me, this is totally impractical.

"We" all definitely do not have the same goal.

I just can't conceive the notion that you would have discussed with Spilman, the work I've done, before you even discussed any of it with me. I felt you were very busy, working on other works. I didn't want to push you. It's just unbelievable.

My answer to having Spilman publish anything that I've helped to create, is - - - "No, but Hell no!"

It is a real shame that we never talked about the one thing that brought us together and should have been the most important to us, both: the work that I have been doing for you.

(as always) Sincerely,

Bill
WILLIAM N. VEAH

William N. Veach
2238 Loch Lomond Drive
Vienna, Virginia 22181
Hm Ph: (703) 938-7673
06 August 1990

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY
6450 Cecil Avenue
St. Louis, MO 63105

Dear Eric:

As I stated not long ago in an earlier letter of mine, I don't like to make retractions or to reverse myself on the position of a variety (or set) that I've looked at "long and hard" as a "new variety" example.

Well, I'm doing so once again, in spades (as I told you over the phone). But I feel this needs to be put down in writing. I now feel confident that I am correct. I understand where I went wrong. Chalk it off to inexperience. I'm learning. Especially that it is easier to make inconclusive judgements about variety set classifications whenever either the source reference image is not very clear or sharp (not an uncirculated specimen) or that the coin specimen is not clear due to circulation wear/damage or due to excavated-related damage, much less both.

This was the case with both of the two new variety set classifications (4-L2 and 28-L3) that I had originally tried to prove to be new, when each actually was just another member of one of the variety sets you've already established. In both cases, I was not working with sharp detail. And so, consequently, neither coin is a new variety sample. I had to prove this to myself, beyond a shadow of a doubt. And I did.

I'm revising all my variety detail notes, accordingly. We will have to wait until James Spilman returns after the 27th of August, to give us the names, addresses, and phone no.'s of those he feels are true variety set collectors of the Colonial Virginia Halfpenny. If they don't have any new variety specimens, then we can begin to move forward with the variety set detail material that I worked up for you.

I also would like those 6 or so names in order to invite them to join my 1773 - Colonial Virginia copper Halfpenny Generation Newsletter. But, I couldn't wait any longer. Many new prospects wanted to see paperwork on this new newsletter. So, I've mailed out 5 prospective letters, with 3 more out tomorrow. I believe in "getting on" with something. And, so I've accumulated 10 prospective members, including myself and one anonymous member. Of the 8 remaining members, 7 have enthusiastically accepted my invitation, and the last person hasn't been invited until now --- that person is you. I would have said something sooner but I couldn't seem to get this letter out in the mail to you.

Anyway, I really want you "on board". And, I realize that you said that you weren't a variety collector, but you are variety conscious, and that's what really counts. Also, I want you to be able to keep track of whatever may develop. Furthermore, you are the "Star" of the very first newsletter. Maybe you shouldn't blow your own horn, but I will. We all owe you so much.

This brings me to another point, I'm in dire need of copies of your 1956 Monograph. If you have some extra copies stored away, I'd gladly pay you for them. I could use at least a dozen copies. I have one 74 year old gentleman who began collecting Colonial Virginia copper Halfpennies when he was 12 years old, and yet, he does not know anything about Newman varieties, has never seen your 1956 Monograph (or its "Additions"), and doesn't know what he really has. Is he ever in for a real treat?

I've found several members who are just starting to collect by the different varieties and know very little, but these are the types that can catch on fire and give Newman steadfast support through the many years to come.

On the copies of the Monograph, if it's alright with you, I'd like to get permission to "Xerox" some copies for the members of my Generation Newsletter. They are the "soldiers" who will spread the Newman variety Index as the standard, all over the East coast of the U.S.

Now back to your membership in the Generation Newsletter --- I've enclosed : A. a prospective member (letter /2pp.)
B. the Constitution and Bylaws
C. a questionnaire, which is just for your information so you can see what I asked the other members.

Of course, you don't have to fill yours out, as I already know most of your answers. Please create a file for these items, as there will be more (Newsletters) to follow. The first newsletter will have a complete membership listing, subject to additions later. Total membership should not exceed 16.

Sincerely,

William N. Veach
William N. Veach

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

October 19, 1990

Mr. William N. Veach
2238 Lock Lomond Drive
Vienna, VA 22181

Dear Bill:

There are a number of comments which I believe I should make as to your extensive work on the Virginia matter.

Although I used 64ths of an inch in prior writing, I believe it would be well to use millimeters in addition or alone.

As to running out of numbers or letters, I believe that double lettering is probably better than adding on in the manner you indicate. For example, you could use LA, and LB and LC so that there is no number in the reverse designation. You could also use AA, BB, CC, etc. There is no problem as to numbering the obverses.

The next problem is to get good pictures, and I wonder what your thinking is on that.

The descriptions will have to be polished so that you do not have language which is unclear. For example, when you state "X is near curl," that is vague. When you state "letters of Rex are distant," that is vague. In other words, unless you are comparing something to something else you cannot say it is near or far or close, unless you give an exact measurement.

I will go over your material much more thoroughly in due course, but merely wanted to tell you how interested I am in it.

Sincerely,

Eric P. Newman

EPN:bv

William N. Veach
2238 Loch Lomond Drive
Vienna, Virginia 22181
05 June 1993
Hm Ph: (703) 938-7673

Eric P. Newman
c/o Eric P. Newman Numismatic
Educational Society
6450 Cecil Avenue
St. Louis, Missouri 63105

Dear Eric:

I hope this letter finds you in good health. Such good fortune is not to be just assumed, anymore. Yet, it is so important.

As a matter of fact - - - I had a "little" heart attack, myself, back in March of this year. So, that is why I've been "out of touch."

It was on St. Patrick's Day, right after the 14 inch snow fall we experienced here in the northern Virginia area. I had been out that Sunday, shoveling snow from our driveway, for over 6 hours! But I had taken two breaks for rest for a half hour each and never felt the slightest bit of discomfort. Actually, I felt great - - - no tightening of the back, nothing.

Then on Wednesday, the 17th of March, I was at work in the Pentagon and had a feeling of indigestion for about an hour and then it hit me. I suddenly felt like an "elephant" had his foot on my chest, right in the center of my breastbone and the pressure got worse. Then it went away for 5 or 6 minutes and then it came back, about 65% as strong as the first time. Then the pressure (not pain) began to spread up my chest, and I could feel a slight burning sensation flowing out my two collarbones and then over to the back of my shoulders. Next, the pressure spread up to my throat and then it grabbed my lower jaw, like a vice. So, I went to see a doctor in the Pentagon clinic.

He convinced me that I needed to go by ambulance to the nearest hospital - - - I chose Arlington. Once there, in ICU, they used a catheter to take pictures of the inside of my heart (an angiogram) and discovered that (and for quite some time) I had a 99% blockage of one of my main 3 Coronary arteries, right on the heart. But, I had apparently had little or no permanent muscle damage. And, since my artery walls were strong, they decided to do an angioplasty procedure. I was awake during this procedure. It lasted for a long 2 hours, but the doctor got the blockage pushed back to a mere 25%. And, in two days I was back out on the street with the ordinary folks.

I'm doing fine, now. Indeed, this has actually been a blessing in disguise for me. I've changed to a no-cholesterol diet and love it. Getting lots of exercise, too. Take care.

Sincerely,

Bill
William N. Veach

CLASSIFICATION OF DIE VARIETIES
OF
1773 - COLONIAL VIRGINIA COPPER HALFPENCE

UPDATE --- 1990
OF: COINAGE OF COLONIAL VIRGINIA
AND
ADDITIONS TO COINAGE OF COLONIAL VIRGINIA

Written by:

ERIC P. NEWMAN (ANS)

CLASSIFICATION OF DIE VARIETIES
OF THE
1773 - COLONIAL VIRGINIA COPPER HALFPENCE

*** MAJOR DIE VARIETIES ***

There are both major and minor die varieties of the 1773 colonial Virginia halfpence (halfpenny). The major difference on each obverse is the existence, or lack, of a period after "GEORGIVS". On each reverse, the major difference is in the number of harpstrings found on the coat of arms of the Commonwealth of Virginia. There are either 6, 7, 8, or 9 strings on the harp.

The dies for the coinage of the colonial Virginia halfpenny, being products of the London Tower Mint, were sharply and professionally cut, probably by either Richard Yeo, chief engraver, or Thomas Pingo, second engraver. There is one pair of dies which is unusually perfect, is designated as Newman variety set I-A, has a proof-like surface, and is found struck on large planchets of 135 grains, 52 planchets to the pound. Whereas, the weight of all other planchets struck for circulation was only between 105 and 128 grains, or 60 planchets to the pound. The I-A planchet is 1 1/8 inches in diameter, whereas, all other coin planchets range from 66/64ths to 61/64ths of an inch. One of these I-A pieces found its way to the Virginia colony, via John Norton, as a sample of what the colonists could expect as to design and quality of minting. It is not clearly reflected if the planchet size was ever designated as an oversized sample, due to the absence of the proper size planchet cutter required to produce 60 planchets per pound, as approved by the Crown. This I-A halfpenny has been improperly referred to in the past as a "Virginia penny", but more correctly should be described as a "trial Virginia halfpenny", on an Irish halfpenny planchet. Its principal variety design features which distinguish it from all other varieties are the small 7's in the date on the reverse. It is a very scarce variety.

On all the obverse dies, the bust of George III was developed from reproductions of one master puncheon, as was the Virginia coat of arms on all the reverse dies. The process of making a hand-cut master puncheon with which to sink a matrix, was used at that time to make as many production punches from a matrix as were needed. In making dies, the production punches were used and the master puncheon was not in danger of breaking. Generally, the same number and letter punches were used for cutting the legends into all production dies, yet varying positions of the letters and figures gave rise to the many minor die varieties.

*** MINOR DIE VARIETIES ***

In classifying varieties of the colonial Virginia coinage, the Newman Index has grouped the dies so that the minor varieties are subdivisions of the major varieties. As to the obverse dies with a period after GOERGIVS, it can be noted that "the distance between" each pair of the 3 periods is measurable in 64ths of an inch. No two different (numbered) obverse minor varieties have the same combination or set of these three measurements, in predetermined order.

CLASSIFICATION OF DIE VARIETIES

*** MINOR DIE VARIETIES ***

The first measurement is made from the center of the period after "S" in GEORGIVS to the center of the period after the third "I" in III. The second measurement is made from the center of the period after the third "I" in III to the center of the period after "X" in REX. And the third measurement is made from the center of the period after "S" in GEORGIVS to the center of the period after the "X" in REX. This unique set of three measurements will identify exactly which obverse it is. Note: great care should be exercised when measuring halves of a 64th of an inch! However, in case of an error a mismatch will inevitably occur within the cross-indexing of the matched minor die varieties, time will tell, and Newman's Index will lead to closer examination and finally a correct classification.

As to the obverses with no period after "S" in GEORGIVS, there can only be a single measurement between the center of the period after the third "I" in III and the center of the period after the "X" in REX. This measurement is critical, for accuracy. There are so few die variables involved with a single measurement that the basic difference is only a 1/2 64th of an inch. Even so, there are identical measurements for several obverse die varieties with "no period". Hence, the period type of variety characteristic does not, alone, classify a die variety.

The only exception to the above sequence of identification is the "new" or yet "undiscovered" variety type: an obverse only with a known reverse, or a reverse only with a known obverse, or a totally new set of obverse and reverse. Either of the first two cases will drive one mad trying to match that which doesn't exist. The third case becomes obvious more quickly since nothing matches within the Index. And then, one suddenly realizes that they have something very special - - - a "new", that is perhaps, undocumented colonial Virginia halfpenny variety or variety set. This is what makes numismatics really exciting. If true, it should be properly documented for posterity.

The Crown let the contract in May, 1773. The I-A sample specimens were struck immediately afterward. The die maker seems to have begun creating the dies used for striking coins for actual circulation in late June and throughout July (while awaiting the overdue arrival of the smaller planchet cutter) he made many 7-string harp reverses in order to do his part of being ready to complete the entire job. While the die maker may have originally thought that those completed dies would be enough to finish the contract, continuing problems with die breakage and low mintage levels for many of the die varieties caused him to make the 8-string harp reverses during late August. And with disasters occurring with a few of the varieties, in September an urgency to finish the job caused the 9-string harp reverse to be created. However, it is possible that just before its completion, the use of a revitalized reverse "B" with 6 strings and the obverse # 5 (previously matched with reverse "Z" with 8 strings) allowed the job to be finished in mid-September, without needing the use of the 9-string harp reverse "RM".

CLASSIFICATION OF DIE VARIETIES

*** MINOR DIE VARIETIES ***

The actual reason for the unusual variable in the original design of the coat of arms, submitted to the Crown by the Virginia colonists, is yet unconfirmed, but in January, 1990 it was theorized that the die maker took it upon himself to insert this variable and used the number of harpstrings on any given reverse as a personal "mark" to indicate the exact calendar month in which he had actually created each reverse die, during the course of that contract. Of the two reverses with 6 strings, only the "B" die variety was used to strike coins actually intended for circulation. Many 7-string harp reverses were created, just four with 8 strings, and only one with 9 strings, which seems never to have been used to strike a single coin.

The number of minor die variety characteristics on both the obverses and the reverses are many and somewhat unique. These minor die variety characteristics are made up of the misaligned and different sized letters and numbers in the legend, as well as, small variations in the very details in the actual design of the obverse or reverse.

For example: realizing that an obverse has no period after "S" in GEORGIVS, merely places it as one of 13 out of 22 such known obverses, including the experimental "I" variety. Therefore, to determine which of these 13 the particular obverse is, it becomes necessary to match each of the unique characteristics of the specific obverse with each variety listed in Newman's Die Variety Classification Index. Since there are no two obverses alike, a precise identification will be made.

As to the reverse dies, the major varieties are grouped by the number of harpstrings. There is one large leaf on the right side extending out to the first "I" in VIRGI and a large leaf on the left side extending out to the "A" in NIA. On the Virginia coat of arms, the horizontal member of St. George's cross is referred to as the "horizontal divider". A unique subvariety is established by extending the vertical shaft of the "I" in NIA, resulting in a line across the coin so that it would appear to slope down or up or be parallel, relative to the horizontal divider.

With the aid of this Index, it is even possible to correctly classify halfpennies that have some unidentifiable characteristics due to damage or heavy wear. As long as there are enough "unique" characteristics that are not to be found, in combination, in any other variety, a positive match can be made.

Although the exact shape of the periods on the reverses is not always circular, and some may appear as lumps or dashes because of recutting at various stages of a die's lifespan, these die variety characteristics are not felt to be consistent enough to be relied upon as a basis of minor die variety distinction, significant enough to be worthy of Indexing.

CLASSIFICATION OF DIE VARIETIES

*** DIE VARIETY SETS ***

While major die variety details help to categorize an obverse or reverse in a preliminary manner, only through close examination of all minor die variety characteristics can the exact variety set be accurately classified.

Classifying a variety set becomes easier once either the obverse or the reverse is positively identified. Then the number of possible matching die varieties is normally limited to those cross-indexed in the Index, unless a new, previously unidentified variety is found. And, some surprises may still exist among the many unclassified lower grade specimens held for many years by owners that have absolutely no knowledge of "variety" characteristics among the colonial Virginia copper halfpennies. These obscure coppers continue to surface through coin auctions and estate sales.

The following Index describes 23 obverse dies and 26 reverse dies which are found combined to constitute 31 die variety sets. The matching die obverse(s) or die reverse(s) are cross-indexed in the extreme right column to indicate all possible match sets for each die variety known.

DIE VARIETY CLASSIFICATION INDEX FOR THE COLONIAL VIRGINIA COPPER HALFPENCE

OBVERSES, with "no period" after "GEORGIVS":

64ths in. OBV. # ". to ." Characteristics			With Rev. *****
I	29	Planchet is large, weighing 135 grains and its diameter is standard 1 1/8 in. All features unusually perfect. Sharp strike, proof-like surface. Full denticles. First G is low. O is high and nearer E than R. Second G and V are higher than baseline. III is perfectly spaced. Period after I is at center and midway between I and R. REX is perfectly spaced. Period after X is below center and nearer X.	A
2	29 1/2	Planchet diameter (true for "all" except "I") is small. First G is low. O is nearer E than R. Top of S is weakly formed. Top of second I in III tilts left and is parallel to first I. Period after I is much nearer I than R. E in REX tilts right. Period after X below center and midway between X and curl. X is near curl.	E

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

OBVERSES, with "no period" after "GEORGIVS":

6ths in.			With
OBV. #	". to ."	Characteristics	Rev.
*****			*****
3	30	G is distant from E. O nearer E than R. R tilts right. Base of first I in III is low. Baseline of third I higher than that of R. Top of third I tilts left. Period is at center and is midway between I and R. E in REX tilts right. Period after X is above center, midway between X and curl.	F L1
4	30 1/2	E in GEORGIVS is nearer O than G. O and R are lower than baseline. Top of S is weakly formed on some specimens. Second I in III tilts left and appears parallel to first I. Period after I is at center and slightly nearer I than R. E in REX tilts right, but is nearer R. Period after X is at center and midway between X and curl. Curl is very weakly struck - - - unique.	G O P L2
5	31	E in GEORGIVS is low. O is nearer E than R. G is high. Second I in III is high, tilts left. Top of third I in III tilts left. Period is centered, midway between I and R. Letters of REX are distant. E tilts slightly right and is nearer R than X. X is near curl, with period above center and almost touches curl.	B Z
6	31 1/2	O in GEORGIVS is high. Second G is nearer I than R. Top of second I in III tilts left and is nearer top of first I than third I. Period after I is above center and nearer R than I. Letters of REX are distant. E is nearer X. Period after X is centered and midway between X and curl.	X
7	31 1/2	First G in GEORGIVS tilts right causing base to appear low. R distant from O and tilts right. Second G and I are high. I and V in GEORGIVS are larger letters, overall. S is distant from V. First I in III tilts left. Period after I is above center and midway between I and R. Letters in REX are quite distant. E tilts right and is nearer R than X. X very near the curl. Period after X above center and midway between X and curl.	D

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

OBVERSES, with "no period" after "GEORGIVS":

64ths in.			With Rev. *****
OBV. #	". to ."	Characteristics	
8	31	G in GEORGIVS is low. O and second G are low. I in GEORGIVS is larger. First I in III tilts sharply to left and second I tilts slightly to left. Period after I is centered and midway between I and R. R in REX tilts left. E is nearer X than R. Period after X is above the center line and slightly nearer X.	F
9	31	O in GEORGIVS is high and nearer E than R. Second G is high. Baseline of second and third I in III extends higher than baseline of R in REX. Period after I is centered and nearer R. REX is evenly spaced. E tilts slightly right. X is quite distant from curl. (Totally unlike Obv. # 5 - - also matched with Rev. "B") X tilts left. Period actually is centered and midway between X and curl.	B
10	27 1/2	G in GEORGIVS is far from E. O nearer E than R. R is very near G. V is above baseline. Top of S is weakly formed. First I in III is low and tilts left. Baseline of third I even with baseline of R in REX. Period after I is centered and nearer I than R. Unique: when vertical upright of R is extended, it passes right under the tip of the nose of King George (R is usually opposite King's nose bridge on any other Obv. variety). E in REX is nearer X than R. X seems higher than normal baseline. X very near curl. Period after X is centered and midway between X and curl.	W
11	30	O in GEORGIVS is nearer to E than R. V is high. Second I in III is slightly high and tilts left slightly. Period after I is centered and nearer I than R. E in REX tilts slightly right. Very little space between letters of REX. X is very near curl. Period after X is centered and it is midway between X and curl.	D

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

OBVERSES, with "no period" after "GEORGIVS":

		64ths in.		With
OBV. #	". to ."	Characteristics		Rev.

12	30	G in GEORGIVS is distant from E. O is high. R tilts left. Second G close to I. Second I in III is high. Third I tilts slightly to left. Period after I above center and midway between I and R. R in REX tilts left. E tilts right and is nearer X than R. X is high. Period is slightly below center and is midway between X and curl.		W
13	30 1/2	G in GEORGIVS is distant from E. Second I in III tilts left. Period after I centered and slightly nearer I than R. All letters in REX are widely spaced. R tilts left. E is high. Extension of vertical upright of R in REX would fall entirely on bridge of nose, above tip. Not to be confused with Obv. # 10. Period after X below center and midway between X and curl. Diameter line through the left most of top three leaves on King's head would almost touch right side of S in GEORGIVS.		T V

OBVERSES, "with period" after "GEORGIVS":

		64ths in.		With
OBV. #	". to ."	Characteristics		Rev.

15	32	E in GEORGIVS is unusually low. R tilts slightly left. I in GEORGIVS is nearer to G than V. The period after S is very close and it is right on the baseline. This period "may" actually be a die injury instead of a true period.		D
	32	** If such is the case, then obv. # 15 would be a "no period" type obverse! Time may tell.		
	50	III is well spaced. Period after I is above center and nearer I than R. R in REX is as near to I as to E. E nearer X than R. Period after X centered and nearer to X than curl. Also, "S" is not as close to 12 o'clock position as first I in III, whereas in Obv. # 7. (which is similar) "S" is nearer 12 o'clock than is the first I in III.		

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

OBVERSES, "with period" after "GEORGIVS":

	64ths in.	Characteristics	With Rev. *****
OBV. #	". to ."		
20	29	First G in GEORGIVS is low. O is nearer R than E.	N
	31	I in GEORGIVS tilts right. Period after S is centered.	X
	50 1/2	First I in III tilts left. Top line and baseline of III are flat. Period after I is centered and slightly nearer I than R. E in REX is high and nearer R than X. X is far from curl. Period after X is centered and nearer X than curl.	
21	30 1/2	Baseline of GEO is flat. R in GEORGIVS tilts to right. Second G nearer R than I. I in GEORGIVS tilts to right. IV is larger and lower than the baseline of GEORGIVS. V is nearer S than I. The period after S is below center. Small spacing within III and almost a flat baseline. Base of third I is higher than that of R in REX. Letters REX are well spaced. X is far from curl. Period after X is centered and midway between X and curl.	N
	31		
	50 1/2		
22	31	E in GEORGIVS tilts right. O is nearer E than R.	S
	31 1/2	IV is larger and lower than baseline. Period after S is centered. First I in III tilts right, is low and too near second I. Period after I is centered and midway between I and R. Base of E is high and nearer R than X. Period after X is slightly below center and midway between X and curl.	
	51		
23	32	E in GEORGIVS tilts right. IV larger and slightly below baseline. S is distant from V and low. Yet, period after S is centered. First I in III is low and tilts slightly right. Period after I is above center and midway between I and R. REX is evenly spaced. Period after X is below center and midway between X and curl.	Q
	28 1/2		R
	49		
24	32	E nearer G than O. R tilts left. IV is larger.	K
	30	Top of IV higher than tops of G or S. V is nearer S than I. S tilts slightly left. Baseline of III rises uniformly to right. Period after I is above normal center line of R and nearer I. Letters of REX is well spaced and E is nearer R than X. X is far from curl.	
	51		

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

OBVERSES, "with period" after "GEORGIVS":

OBV. #	64ths in.	Characteristics	With Rev.

25	33	First G in GEORGIVS is low. Both R and G tilt slightly right. V is large and below baseline.	M
	28	S tilts left. Period is centered. First I in III is low. Second I tilts right, top is nearer third I, which is high. Period after I centered and midway between I and R. Small spacing in REX. X is far from curl. Period after X is centered and appears slightly nearer curl than X.	
	50		
26	35	First G is low. O is high and nearer R than E.	Y
	28	Second G is low. V is larger. Period after S is centered. Second I tilts left. Period after I is centered and midway between I and R. E in REX tilts slightly left. X is near curl. The period after X is centered and midway between X and curl.	
	51 1/2		
27	36	First G is low. IV are larger and bases are below baseline of GEORGIVS. Period after S is centered.	J
	28	First I of III is low. Second is nearer to third than to first I. III is very tightly spaced. The period after I is above center and midway between I and R. X is near curl. Period after X centered almost touches curl.	
	51 1/2		

		NEW OBVERSE VARIETY	*****
28	33	First G tilts right and is distant from E. EORGI	L3
30 1/2		are evenly spaced. O tilts slightly right. R is low. Second G is high. Unique: "only" Newman	
51 1/2		reverse where I in GEORGIVS "tilts sharply left." V is distant from I. S is low and distant from V. Period after S is above center and normal distance from S. In III, first I is normal. Base of second I is slightly high and top tilts slightly to left. Base of third I is high and top tilts to left more sharply than second I so as to be nearly parallel to it. Baseline of III rises progressively and becomes higher than that of R. Period after I is centered and midway between I and R. R tilts left slightly. E is nearer R than X. Period after X is slightly above center and midway between X and curl. Curl is only half represented, sharply.	

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 6 harpstrings:

Rev.	Characteristics	With Obv.#

A	Small 7's in date. Period after 3 is midway between 3 and V in VIRGI. V is larger and is below baseline. First I tilts right. G is larger. Second I does not touch coat of arms. Third I tilts right and shaft extends down to right relative to horizontal divider. Full denticles. The right leaf ends to right of the first I. Left leaf ends opposite the right tip of left base serif of A. Large lion touches vertical line. Third (lowest of 3) small lion does touch branch.	I
B	3 is smaller than second 7. G distant from both R and I. Second I barely touches arms. The third I is parallel to horizontal divider. A of NIA tilts right. Horse's lower hind legs are weakly struck. Right leaf ends to right of first I. Left leaf ends opposite right tip of left base serif of A. Large lion does not touch vertical line. Third small lion touches branch. In some specimens, 4th, 5th, and 6th strings from left side of harp are double. Period after A is above the center line. Period after 3 is centered.	2

REVERSES, with 7 harpstrings:

Rev.	Characteristics	With Obv.#

D	Second 7 is higher than 3. Baseline of 73 does not clear arms. V is low and tilts slightly right. Top of G is not curled up. Second I does not touch arms. The third I is parallel to horizontal divider. Right leaf ends right of center of first I. Left leaf ends opposite right tip of left base serif of A. Large lion touches vertical line. Third small lion touches branch. Period after date is near top line. Period after A is above center.	7 11 15
E	Tops of 73 fall away from rim line, to right. VIRGI is evenly spaced. V is low, almost touches leaf and tilts to right. Top of G curls up. G is slightly high. Second I almost touches arms. N is low and it tilts right. Third I is parallel to the horizontal divider. Right leaf ends opposite center of the first I. Left leaf ends opposite center of A. Large lion does not touch vertical line. The third small lion touches branch. Third I parallel to horizontal divider. Period after A is centered. Period after 3 is near top line.	2

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 7 harpstrings:

Rev.	Characteristics	With Obv.#
*****		*****
F	Tops of 73 fall away from rim line, to right. VIR bases are low. Top of G curls up. G is high. Second I nearer to arms. N is low and tilts right. Third I is parallel to horizontal divider. Right leaf ends close to and opposite center of first I. Left leaf ends opposite center of A. Large lion touches vertical line. Third small lion touches branch. Both periods are above the center line.	3
G	Tops of 73 fall away slightly from rim, to right. VI bases are low and both tilt right. G tilts right and is nearer I than R. Top of G curls up. Second I touches arms. Third I shaft extension slopes down to right relative to horizontal divider. Right leaf ends opposite center of first I. Left leaf ends opposite center of A. Large lion does not touch vertical line. Third small lion touches branch. Both periods are above the center line.	4
H	VIRGI is spaced evenly. First I tilts slightly left. Top of G is somewhat straight. Second I barely touches arms. The leaf under V has angular bend to straight vertical position. N is low. Third I shaft extension slopes down to the right relative to the horizontal divider. Right leaf ends opposite center of first I. Left leaf opposite left tip of right base serif of A. Large lion touches the vertical line. Third small lion touches branch. Both periods are above the center line.	
J	V is low. I is nearer to V than R. Top of G turns up just slightly. Second I touches arms. N touches arms. Third I slopes down to right relative to horizontal divider. The A tilts right slightly and has defective right base. Right leaf ends opposite left side of first I. Left leaf ends opposite center of left base serif of A. Large lion touches vertical line. The third small lion touches branch. Both periods are at the center line.	27
K	3 is smaller than 7. V touches leaf. V is larger: 4.5/64ths tall vs 4/64ths as normal. Otherwise, VIRGI has near perfect spacing and baseline. Second I barely touches arms. N and I are low. Third I is parallel to horizontal divider. Right leaf ends opposite left tip of base of first I. Left leaf opposite left tip of right base serif of A. Large lion touches vertical line. The two bottom small lions touch the branch and each other. Period after A is above center line. Period after 3 is centered.	24

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 7 harpstrings:

Rev.	Characteristics	With Obv.#
*****	*****	*****
L1	First 7 in date has flat top, appears "squared" with shaft trailing down almost perpendicular to top (unlike flat-top first 7's on other Newman reverses). This only occurs in the newest Newman reverse additions (1990 Update) of L2 and L3. Tops of 73 fall away from rim, to right. 3 is smaller than 7. VIRGI is spaced evenly. V tilts slightly right. First I tilts sharply right and is parallel to horizontal divider. G is very high above the baseline, is unique among Newman reverses and is midway between R and I. Second I barely touches arms. Both serifs are sharply oblique, but are neither parallel to the rim nor perpendicular to the vertical shaft of I. N in NIA is low. Third I slopes down to right relative to the horizontal divider. The right leaf ends opposite center of first I. Left leaf ends opposite the left tip of the right base serif of A. Large lion does touch the vertical line. Going from top down, tail ends of the 3 small lions get successively closer to the vertical line. Both periods are above center.	3
L2	First 7 in date has a flat top, appears "squared" so that the top line is not parallel with the rim and the vertical shaft trails down almost at a 90 degree angle. Only newest Newman reverses L1 and L3 have this same squared 7, where the shaft trailing down does not curve back towards the 1. The tops of 73 fall away sharply from the rim, to right. VIRGI is very evenly spaced. V is taller, 4.5/64ths of an inch. First I tilts sharply right and is parallel to horizontal divider. Second I does not touch arms. When extended, inner quadrant line above/right of horse splits the center of period after A. N in NIA is quite unique, in that it is an "oblique" N. The vertical shafts of this N are parallel to each other, but are not perpendicular to the serif at either the baseline or top line of NIA. Yet, serifs on both these lines are perfectly concentric with the rim. This characteristic does not occur on any other Newman reverse. Right leaf ends opposite the center of first I. Left leaf ends opposite the left tip of the right base serif of A. Large lion touches vertical line. Going from the top down, tail ends of the 3 small lions get successively closer to the vertical line. Period after A is distant and slightly above center. Period after 3 is near top line. Like the horse on Rev. H, legs are stretched out farther and the base of the tail is more upright, with the remainder of the tail trailing in a flatter manner than many other reverses. Unique: Harp base does not touch arms.	4

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 7 harpstrings:

Rev.	Characteristics	With Obv.#
L3	<p>First 7 in date has flat top, appears "squared" with shaft trailing down perpendicular to the top, but if extended it would slope down towards vertical divider of St. George's cross. In 73, the 3 appears shorter. Tops of 73 fall gently away from the rim, but are staggered because top of 7 is below top of 3. V is low, tilts right and touches leaf. V is taller, 4.5/64ths of an inch. VIRGI is evenly spaced, except for the long diagonal leg of R is near to G. Second I does not touch arms. serifs are perpendicular to shaft and parallel to the rim. Third I slopes down to right relative to the horizontal divider. Right leaf ends opposite the left tip of base serif of first I. Left leaf ends opposite right tip of left base serif of A. Large lion touches the vertical line. The lower two of three small lions touch the branch. Like the horse on Rev. H, legs are stretched out farther and the base of the tail is more upright, with remainder of the tail trailing in a flatter manner than many other reverses. Unique: NIA is spread very wide. I is slightly nearer N than A. Base of left leg of N is defective. It extends below the normal base, at an oblique angle from the diagonal shaft and is outside the normal parallel position. The base serif of the left leg of N is at a backwards 45 degree angle to the baseline of NIA.</p>	28

***** * ***** ***** * ***** * *****

In the future, because of the limitation of the alphabet, all new Newman reverses with 6 harpstrings (if any) would be assigned the letter "C" and a numeric value: C1, C2, etc.

All new Newman reverses with 7 harpstrings will be assigned the letter "L" and a numeric value: L1, L2, etc.

All new Newman reverses with 8 harpstrings will be assigned the letter "U" and a numeric value: U1, U2, etc.

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 7 harpstrings:

Rev.	Characteristics	With Obv.#
*****	*****	*****
M	3 is almost closed like an O. VIRGI is spaced evenly except second I is near G and it touches arms. Third I is parallel to the horizontal divider. Right leaf ends opposite left tip of base serif of first I. Left leaf ends opposite center of A. Large lion touches the vertical line. Third small lion does not touch branch, but its hind leg touches the vertical line. Both of the periods are at the center line. When the inner quadrant line above/right of the horse is extended, it passes exactly through the center of period after A. This unusual characteristic is unique and occurs in only two other 7-string reverses, N and P, and occurs in all 8-string reverses, except Z.	25
N	V is low. VIR is widely spaced. RGI very closely spaced. G is large and its top curls up. Second I touches arms. Third I is parallel to horizontal divider. Right leaf ends opposite left tip of base serif of first I. Left leaf ends opposite left tip of right base serif of A. Large lion touches vertical line. Third small lion touches branch. Third I is high. A is high and left of normal position in relation to leaf. A is nearer to I than N is. Period after A is centered. The period after 3 is above center.	20 21
O	V is low and tilts slightly right. G tilts slightly right. Second I barely touches arms. Third I is parallel to the horizontal divider. Right leaf ends opposite left of base serif of first I. Left leaf ends opposite right tip of left base serif of a defective A. Large lion touches vertical line. Third small lion does not touch branch. Both periods are above the center line.	4
P	V is low and tilts right. First I is nearer V than R. G is high and nearer R than I. Large gaps between first I and R as well as G and I. G is high. Second I touches arms and shows double cutting. N is low and tilts right. When the third I shaft center extends a line, it's exactly through the center of R. Third I is parallel to horizontal divider. Right leaf ends opposite right side of upright of first I. Left leaf ends opposite left tip of right base serif of A. Large lion touches vertical line. Third small lion touches branch and its hind leg is very near the vertical line. Period after A is above center line and distant from A. Period after the defective 3 is above center line.	4

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 7 harpstrings:

Rev.	Characteristics	With Obv. #
*****	*****	*****
Q	Top of 3 is higher than 7. V is low. First I tilts right, slightly. R tilts right. G is nearer I than R. Second I touches arms. Top of third I tilts right and shaft extended slopes down to right relative to the horizontal divider. Left upright of A is 1/4 as thick as the right upright. Right leaf ends opposite left tip of base serif of first I. Left leaf ends opposite center of A. Large lion does not touch vertical line. The third small lion touches branch. The period after A is centered. Period after 3 above center.	23
R	Top of 3 is lower than 7. V is low, touches leaf and tilts right. First I is nearer R than V and I tilts right. R tilts left and is nearer I than G. Second I touches arms. Third I parallel to horizontal divider. Right Leaf ends opposite left side of upright of first I. Left leaf ends opposite right tip of left base serif of A. Large lion touches vertical line. Third small lion's front leg touches branch and its hind leg touches vertical line. Period after A is above center line. Period after 3 is centered.	23
S	3 is smaller than 7. V is distant from first I. V touches leaf, but is not below baseline. G tilts right and nearer to I than R. Second I touches arms. Third I tilts right, shaft extension slopes down to right relative to horizontal divider. A is high and tilts left. The right leaf ends opposite left side of upright of the first I. Left leaf ends opposite center of A. Large lion touches vertical line. Third small lion touches branch. Period after A is centered. Period after 3 is at the top line.	22
T	V touches leaf, but is not below baseline. R tilts to left. Second I barely touches arms. Third I is parallel to the horizontal divider. A is distant from third I. Right leaf ends opposite the right side of upright of first I. Left leaf ends close to and opposite right tip of left base serif A. Large lion touches vertical line. Third small lion does not touch branch. Both periods are centered.	13

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 8 harpstrings:

Rev.	Characteristics	With Obv.#
*****		*****
V	Top of 7 slopes down to right. V touches leaf and tilts to right. First I tilts right. G tilts right and is nearer I than R. Second I touches arms. Third I shaft extension slopes down to right relative to the horizontal divider. Right leaf ends opposite left tip of base serif of first I. Left leaf ends opposite center of A. Large lion clear of vertical line. Going from top down, tail ends of the three small lions get successively closer to vertical line. Period after A is above center line. Period after 3 is centered. When extended, inner quadrant line above/right of horse passes exactly through the center of the period after A.	13
W	Top of 7 slopes down to right. 3 is smaller than 7. V is low and tilts right. R tilts slightly right. G tilts to the right. Second I barely touches arms. N is low. The third I tilts left and its shaft extension slopes right relative to the horizontal divider. Right leaf ends opposite left tip of base serif of first I. Left leaf ends opposite right tip of left base serif of A. Large lion does not touch vertical line. Third small lion touches branch. When extended, the inner quadrant line above/right of horse passes exactly through the center of the period after A.	10
X	V is low and tilts right. R tilts right. G is distant from second I and the top of G curls up. Third I tilts right and its shaft extension slopes down to the right relative to the horizontal divider. Right leaf ends opposite left side of upright of first I. Left leaf close to and ends opposite center of A. Large lion touches vertical line. Third small lion touches branch. Period after A above the center line. Period after 3 is near top line. When extended, the inner quadrant line above/right of horse passes exactly through center of period after A.	6 20
Y	VIRGI is perfect, except right half of V is very weak. Second I touches arms. N is below baseline. Third I tilts slightly left and its shaft extension slopes up to right relative to horizontal divider. Right leaf ends opposite left side of upright of first I. Left leaf close to and opposite right tip of left base serif of A. Large lion touches vertical line. third small lion touches branch. Period after A is above center and split by diagonal line above horse. Period after 3 is centered.	26

DIE VARIETY CLASSIFICATION INDEX
FOR
THE COLONIAL VIRGINIA COPPER HALFPENCE

REVERSES, with 8 harpstrings:

Rev.	Characteristics	With Obv.#
*****	*****	*****
Z	V is low. Leaf under V terminates at base of V, prematurely. I tilts right. R tilts right. G tilts slightly right. Second I touches arms. Horse has only single hind leg. N tilts right. A tilts right. Third I tilts slightly right and shaft extension slopes down to right relative to horizontal divider. Right leaf ends opposite left side of upright of First I. Left leaf close to and ends opposite right tip of left base serif of A. Large lion touches vertical line. Third small lion touches branch. Flat period after A is near top line. Flat period after 3 is above center line.	5

REVERSES, with 9 harpstrings:

Rev.	Characteristics	With Obv.#
*****	*****	*****
RM	(Impression struck from die in Royal Mint Museum.) Period after 3 is nearer V than 3. VIRGI evenly spaced. R tilts right. G is low. Second I close to arms. Third I tilts right and shaft extension slopes down to right relative to horizontal divider. A tilts right. Right leaf ends opposite the right side of upright of first I. Left leaf ends opposite left tip of left base serif of A. Large lion touches vertical line. Third small lion touches branch. Both periods are slightly above the center line.	None

*** *** *** *** *** *** *** *** ***

NOTE: The author will be grateful if readers will check their specimens of the colonial Virginia copper halfpennies to determine if any appear to be new obverse or reverse varieties, or variety sets.

The Newman Die Variety Classification Index will always have the flexibility to accomodate additional legitimate die varieties.

FOREWARD

As an avid admirer of the tremendous foundation that Eric P. Newman has established in the realm of the colonial Virginia copper halfpenny, I offer a salute to him as the "Godfather" of this vanguard among colonial coppers, the very first authorized and legal coinage in America. Copper coins will always stand tall as the rootstock of 18th and 19th century monetary growth. However, it is the research and persistent revelations of intimate detail and variety that earmark this work for posterity. Moreover, its revelancy to colonial establishment of a much needed medium of exchange assures it of enduring beyond the meager mintage specimen survivors of the Virginia halfpenny.

These old coppers represent over 2 centuries of survivorship. They are infinitely beautiful, artfully designed, and rare beyond just their current market values. Due to the "melting pot" these colonial coppers are fewer in numbers than even their original dwarf-like mintage levels. Many of these coins, of approximately one inch in diameter, have seen hard times and honest labor while being handled by the very men who fought and defeated the colonial-day "Limey's", drafted the American Declaration of Independence, and composed the historic and politically unique Constitution of the United States: Ben Franklin (known for saving his pennies), Patrick Henry, and George Washington, Father of this great Nation.

The greatest intrigue of these little 216 year old coppers is the wide range of minted variety sets that evolved from 1773 British minting, a profession still in its infancy. With each variety, comes differing design details that promote characteristically distinct identities. The varieties make the colonial Virginia copper halfpenny a most collectable specimen. Mixed match sets, an obverse matched with two or more totally different reverses, and vice versa, lead to speculation of scarcity of that set due to the "reasonable physical limitations" of the production level of any given die before being retired due to striking damage.

This is where Eric's spotlight reveals to us the mysteries of the Virginia halfpenny. This 1990 update to his earlier monographs has long been needed to collect all the various developments into one volume. I will be forever grateful for his sharing these insights. Afterall, it is he who has shown us that "variety" is indeed the spice of life!

William N. Veach

A Newman Disciple
Vienna, Virginia
8 March 1990

CLASSIFICATION OF THE NEW NETHERLANDS
SPECIMEN: 14-"E"

Characteristics: Not Conforming / Not Normal

Obverse: From every indication of details evident from a copy of a photo of this 14-"E", it can only be concluded that it is a complete fake --- a fair counterfeit.

Each "I" in III is oversized and ill-formed. These I's are not London Tower Mint quality of workmanship. The serif on the base of each "I" is overzealously notched. The serif at the top of each "I" is different from the others. The third "I" is wider at the top end. This is sloppy workmanship, perhaps meant to appear as "Old English" in style. These three I's have nothing in common and do not have a meaningful baseline.

The "R" in REX is not characteristically formed like the normal "R" that the London Tower Mint used.

The "X" in REX appears to be "questionably" formed. The period after X is too large, twice as large as the period after the I in III. Again, this is not London Tower Mint quality of workmanship.

The "curl" in front of the neck ends prematurely. And, where is the second smaller curl inside the first one? All other normal obverses (with or without a period after "S") show the second smaller curl properly.

The forehead of King George III slopes down and continues too "straight" into the bridge of his nose. There is no depression of the bridge of the nose at the eyebrow point, unlike normal London Tower Mint specimens.

All in all, this obverse appears to be a clever but clumsy attempt to imitate Obv. # 7 --- and therefore, this "frog" is a fake.

Reverse: Interestingly enough, the New Netherlands' overdramatic attempt to classify this reverse as Newman variety "E" and emphasizing the "Rarity-8" of variety set 2-E (to enhance sales ?) as listed by "Mr. Newman" in publication: "Additions to Coinage for Colonial Virginia", while it actually "more closely" resembles but does not properly match Newman reverse variety "D". Isn't this ironic, because Obv. # 7 and Rev. "D" are a normal Newman matched variety set.

More specifically, "73" on the actual (Newman) "E" reverse fall away from the rim down to the right, so that the top line off of the 3 would extend concentrically with the rim to a point on "V" equal to its center line. That is not true with this 14-"E" reverse: no match!

14-"E" - Classification: Not Conforming / Not Normal
(Continued ---)

Reverse: "VIRGI" is very evenly spaced on the actual Newman Rev. E. However, on this 14-"E" (New Netherlands), the "G" is nearer R than I, no match. Furthermore, the New Netherlands 14-"E" reverse's G is incorrectly formed "overall" and specifically is missing the serif at the top of the "stump" at the front of the G. All Newman reverses have a serif at the top of the stump. Again, no match and this is not characteristic of the true quality of workmanship of the London Tower Mint. Finally, for the G, on the actual Newman Rev. E, G is slightly high. Whereas, on the New Netherlands 14-"E" reverse, the G is actually slightly low (yes: below the baseline): no match!

The "N" on the actual Newman Rev. E, has a rather short left vertical leg and a heavy diagonal shaft. However, the 14-"E" reverse of New Netherlands has an "N" with a tall left vertical leg and a slim diagonal: no match.

The tilting N and I on the Newman Rev. E do not even closely resemble the nearly symmetrical "NIA" with its near perfect baseline on the New Netherlands 14-"E": no match. Both reverses have the third "I" (NIA) parallel to the horizontal divider and both show I nearer to N than A. However, on the Newman Rev. E, A is nearer the branch and the A is larger than N or I. Whereas, on the New Netherlands 14-"E" reverse, the A is well above the branch and just the same size as N and I: no match.

The frame of the harp is too "heavy".

As a matter of fact, all these 14-"E" reverse details very closely resemble Newman reverse "D". However, the G in VIRGI on the Newman Rev. D is even with the baseline and not low as is the G on the New Netherlands 14-"E" reverse. Again, no match.

In fact, in general, the overall size of VIRGI and NIA on the 14-"E" reverse is oversized for any normal London Tower Mint specimen. Normal letter size on all the London Tower Mint obverses is 5/64ths of an inch, and the normal letter size on their reverses is 4/64ths of an inch. The lettering on the reverse of the New Netherlands 14-"E" specimen is too large. It is the "same" size as the lettering on the obverse. This 14-"E" variety set is not the work of the London Tower Mint. It is a fake!

This counterfeit appears to have been an intentional replica of an established obverse and reverse (set) in order to borrow against their integrity and to be accepted not as a match, but as a yet unrecorded and wayward, but legitimate rare variety set of the 1773 London Tower Mintage.

14-"E" - Classification: Not Conforming / Not Normal
(Continued ---)

Reverse: St. George's cross is strong and uniformly structured on all Newman reverses. Whereas, on the New Netherlands 14-"E" reverse, the "east" and "south" legs of St. George's cross are weakly formed. This should not appear as a "striking" variable while other features appear sharply struck in that 1/4 of the reverse specifically the horse's tail and branch of the arms, as well as the denticles on the rim. Hence, this weakly struck part of St. George's cross is very uncharacteristic of the London Tower Mint's quality of workmanship.

The lower grade appearance of this New Netherlands 14-"E", two fold, begs legitimacy from "assumed" circulation and shys away from intimate inspection of the inferior workmanship. If this lower grade specimen were sanctioned as legitimate, no doubt the market could eventually see a "deluge" of choice high grades. A newly uncovered "hoard" could become quickly received and immediately salable by all.

The line must be drawn - - - sometime, somewhere. I feel that it would be a mistake to include this specimen with all the other "legitimate" Newman varieties.

CLASSIFICATION OF THE NEW NETHERLANDS
SPECIMEN: 14-"U"

Characteristics: Not Conforming / Not Normal

Obverse: On this obverse of the 14-"U", the forehead of King George III slopes down and continues too "straight" into the bridge of the nose. There is no depression of the bridge of the nose at the eyebrow point, unlike normal London Tower Mint specimens.

GE IN GEORGIVS, both tilt right. This is common in several Newman varieties with no period after S. The S is low and tilts slightly left. This is common enough in legitimate Newman no period obverses. GEORGIVS is otherwise perfectly spaced. This is not normal or characteristic of the London Tower Mint.

E in GEORGIVS does not appear to be normal in size (same as G and O, too small) and shape --- has no "flare" at the top or base. This is not normal for the London Tower Mint.

III is located "too near the forehead" of King George III. This does not occur on any other Newman obverse. The top line and baseline of III is not concentric with the rim. This is not normal for the London Tower Mint.

E in REX does not appear to be proper "E" of the London Tower Mint. It is normally flat on the base leg, unlike the "E" in GEORGIVS that appears to have a curved (up) base leg. The two E's on this obverse appear to very similar. This is not London Tower Mint quality of workmanship.

The curl in front of the King's neck ends prematurely and there should be a second smaller curl inside the first one, especially visible on an uncirculated specimen. This is not London Tower Mint quality.

Overall, I's say that this is a better than average counterfeit specimen.

Reverse: Date appears normal on this 14-"U" specimen. First I in VIRGI is extremely "short", shorter than second or third I's. R and G look very normal, while V is much taller, 4.5/64ths of an inch, than IRGI letters. This does occur on another Newman reverse: K, but it is part of a "with period" variety set, 24-K, with 7 harp strings. This tall V is out of character.

NIA looks normal, while I tilts right and nearer to A. The three small lions, from top down, seem to consecutively get closer to the vertical line. Large lion touches vertical line. This is normal enough. Harp seems awfully "heavy" in the frame, much like the 14-"E" specimen. This is not normal for the London Tower Mint.

This 14-"U" specimen is merely a very good counterfeit.

CLASSIFICATION OF THE VEACH ACQUISITION

08 March 1990

(New Variety Set: 28-L3)

Characteristics: Conforming / Normal / and Different (Unique)

Obv. #	64ths in.	Characteristics	With Rev. #
*****	*****	*****	*****
28	33 30 1/2 51 1/2	First G tilts right and is distant from E. EORG I are evenly spaced. O tilts slightly right. R is low. Second G is high. Unique: "only" Newman reverse where I in GEORGIVS "tilts sharply left." V is distant from I. S is low and distant from V. Period after S is above center and normal distance from S. First I in III is normal. Base of second I is slightly high and top tilts slightly left more sharply than second I so as to be nearly parallel to it. Baseline of III rises progressively and becomes higher than that of R. Period after I is centered and midway between I and R. R tilts left slightly. E is nearer R than X. Period after X is slightly above center and midway between X and curl. Curl is only half represented, sharply.	L3
Rev.	Characteristics		With
*****	*****	*****	*****
L3	First 7 in date has flat top, appears "squared" with shaft trailing down perpendicular to the top, but if extended it would slope down towards vertical divider of St. George's cross. In 73, 3 appears shorter. Tops of 73 fall gently away from the rim, but are staggered because top of 7 is below top of 3. V is low, tilts to right and touches leaf. V is taller, 4.5/64ths of an inch. VIRGI is evenly spaced, except for the long diagonal leg of R is near to G. Second I does not touch arms. Serifs are perpendicular to shaft and are parallel to the rim. Third I slopes down to right relative to the horizontal divider. Right leaf ends opposite the left tip of base serif of first I. Left leaf ends opposite right tip of left base serif of A. Large lion touches the vertical divider. The lower two of the three small lions touch the branch. Like the horse on Rev. H, legs are stretched out farther and the base of the tail is more upright, with the remainder of the tail trailing in a flatter manner than many other reverses. Unique: NIA is spread very wide. I is slightly nearer to N than A. Base of left leg of N is defective. It extends below the normal base, at an oblique angle from the diagonal shaft and is outside of the normal parallel position. The base serif of the left leg of N is at a backwards 45 degree angle to the baseline of NIA.	28	

CLASSIFICATION OF THE MERKIN LOT # 253

9/11/74 --- SPECIMEN: 3-"E"

(New Variety Set: 3-Ll)

Characteristics: Conforming / Normal / and Different (Unique)

Obverse: All the detail characteristics of this obverse are identical with Newman Obv. # 3, "no period" after S and a measurement ". to ." of 30/64ths of an inch, a perfect match.

Wherein, the following characteristics occur on both the Merkin the Newman obverses:

G is distant from E.
O is nearer E than R.
R tilts right.
Baseline of the third I is higher than that of R.
Top of third I tilts left.
Period after I is centered and is midway between I and R.
R in REX is located opposite the King's nose exactly the same.
E in REX is nearer X than R.

Reverse: With a 7-string harp, this is a totally "new" and distinct reverse from any recorded Newman reverses. Therefore, the new Newman die variety classification of Ll is created to distinguish it in the future.

Whereas, the Merkin sale lot # 253 described this reverse as 3-"E", this reverse more closely resembles Newman reverse F than E. While the variety set of 3-F would be a Newman natural, this is not the case, here. There is no match, period.

New Newman reverse Ll has something very unique among its distinct detail characteristics:

The "first 7" in the date is flat on top, or seems squared in general appearance, so that the top line is not parallel with the rim and the vertical shaft trails down almost at a 90 degree angle. While several Newman reverses show the first 7 with a flat-like top, all show a trailing vertical shaft that curves or angles back towards the 1, so as not to form a right angle with the top.

Also, the G in VIRGI on the Merkin reverse is higher above the normal baseline than the G on any current Newman reverse.

Both serifs on the second I are sharply oblique, neither parallel to the rim, nor perpendicular to the vertical shaft of the I.

These three very distinct variations of normal minor die variety detail are aptly characteristic of the workmanship of the London Tower Mint. Therefore, the final die variety set classification of the Merkin Lot # 253 is 3-Ll.

CLASSIFICATION OF THE BOWERS/MERENA SALE
LOT # 1042
(New Variety Set: 4-L2)

Characteristics: Not Conforming / Not Normal

Obverse: All the detail characteristics of this obverse are identical with Newman Obv. # 4, "no period" after S and a measurement ". to ." of 30 1/2 /64ths of an inch, a perfect match.

Wherein, the following characteristics occur on both the Bowers/Merena Lot # 1042 and on the Newman # 4 obverses:

E in GEORGIVS is nearer O than G.
O and R are lower than baseline.
Top of S is weakly formed.
Second I in III tilts left and appears parallel to first I.
Period after I is centered and slightly nearer I than R.
E in REX tilts right, but is nearer R.
Period after X is centered and midway between X and curl.
Curl is very weakly struck - - unique for Newman Obv. # 4.

Reverse: With a 7-string harp, this is a totally "new" and distinct reverse from any recorded Newman reverses. Therefore, the new Newman die variety classification of L2 is created to distinguish it in the future.

Whereas, the reverse die variety depicted in the Bowers/Merena sale Lot # 1042, through no assertion by Bowers/Merena, very much resembles Newman Rev. G by comparison of many matching detail characteristics. And, while die variety set 4-G would be a Newman natural, that is not the case, here. There is no match, overall.

New Newman reverse L2 has something very unique among its distinct detail characteristics:

The "first 7" in the date is flat on top, or seems squared in general appearance, so that the top line is not parallel with the rim and the vertical shaft trails down almost at a 90 degree angle. While several Newman reverses show the first 7 with a flat-like top, all show a trailing vertical shaft that curves or angles back towards the 1, so as not to form a right angle with the top.

The "N" in NIA is quite unique, in that it is an "oblique" N. The vertical shafts of this N are parallel to each other, but they are not perpendicular to the serif at either the baseline or top line of NIA. Yet, oddly enough, the serifs on both of these lines are perfectly concentric with the rim. This is the only N in NIA on any Newman reverse with this unusual minor die variety characteristic. Yes, some N's that do not tilt either left or right, do have a baseline and top line that are concentric with the rim. But this case is totally different.

Unique: Base of the harp does not touch the arms.

BOWERS/MERENA Lot # 1042
Conforming / Normal / Different (Unique)

(Continued ---)

Reverse: Additional differences that are not unique, but are quite rare
are:

The horse is very different from many Newman reverses,
but similar to that on Newman reverse H, which shows
the legs in a farther stretched out position.

Furthermore, the horse's tail on this reverse (and on Newman
Rev. H) is more upright at its base, with the remainder of
the tail trailing in a flatter manner than the horse's tail
on many Newman reverses.

Therefore, the final die variety set classification on this
Bowers/ Merena Lot # 1042 is 4-L2.